

he fitted up a spacious workroom, whose huge window suggested that of a studio. In that room in later years most of his books were written. And as wealth accrued a second large tower was added to the first, followed by some smaller ones flanking the entrance of the property. All this was denounced as bad taste; and unquestionably, from an architectural point of view, Me"dan, with one bit of building added here and another there, became a strange-looking place. At the same time it remains an interesting memorial of the rise of Zola's fortunes. One knows, for instance, that the first tower was built with money derived from " L'Assommoir," that the second was erected with some of the proceeds of "Nana/" that this and that enlargement were paid for by " La Terre " or " La DdbMe." Certainly no common *parvenu* would have left such a tell-tale record. It is doubtful whether he would have been content to dwell during the greater part of the year in an out-of-the way village like Mddan; and even had he retained possession of the property he would surely have demolished the original humble little house and have erected some grand Louis Treize chateau on the site.

But another charge preferred against Zola was that he wasted time and money in collecting works

of art and curios — the latter more often than the former. In his novel, "L'OEuvre," he gave an explanation of this which is worth quoting:

"His [Sandoz's, otherwise Zola's] drawing-room was becoming crowded with old furniture, old tapestry, nick-nacks of all countries and all times — an overflowing torrent of things which had begun at Batignolles with an old pot of Rouen ware, which Henriette [Madame Zola] had given her husband on one of his fete